

KERAMIC STUDIO

Vol. XVIII, No. 10.

SYRACUSE, NEW YORK

February 1917

SUBSCRIBERS, ATTENTION!



THE EDITOR does not enjoy greatly the idea of continual appeals to subscribers to take a personal interest in adding to the circulation of Keramic Studio. It savors too much of begging and would seem to indicate a failure on her part to make the magazine sufficiently popular to support itself without special effort. But present conditions make it imperative that our subscribers exert themselves if they wish to escape the necessity of paying \$5.00 a year for Keramic Studio or going without the only magazine which keeps them *au courant* with every move in the world of ceramic decoration, and which ALONE has worked for them these EIGHTEEN YEARS.

Magazines, and even newspapers, all over the country, are being forced, one by one, by the steadily increasing cost of publication, to raise their subscription price to avoid going to the wall. Keramic Studio will certainly not be forced to the wall, but we are driven by conditions and by the failure of our subscribers to PERSONALLY aid us in increasing the subscription list, to issue what might be called in the current parlance of this time of political and other crises, an "ultimatum".

We have had numberless letters from subscribers telling us how they enjoy and appreciate Keramic Studio, especially since the new arrangement of page editors, but hardly one has accompanied the letter with that support, at the present moment of greater import than praise, a NEW subscription besides her own.

Magazines, the subscription price of which has been up to now \$4.00 a year, Country Life in America and others, are announcing an immediate raise to \$5.00, and Keramic Studio will have to follow suit, if it is to continue to give its readers the help and information of former years.

We will give our subscribers one more chance. Unless there is a radical increase in the subscription list from present indications, the price of Keramic Studio will be raised with the May issue to \$5.00 a year. All subscriptions before that date for one, or even two years, paid in advance, will be accepted at the present price of \$4.00. If EACH SUBSCRIBER would pledge herself to send in ONE NEW SUBSCRIPTION beside her own before that date we would not have to raise the price, but would try to tide over this period of inflated prices until they go down and until we see if we can safely rest on the present basis.

We put it UP TO YOU fairly and squarely. We have done everything in our power to help you and you must realize this truth if you have a fair mind. You owe us the help that is in your power to give. A little exertion, a little PERSONAL exertion, and you help us over the crisis, you help yourselves and you help the new subscribers, who will certainly be more than grateful to you for putting them in the way of receiving the help of Keramic Studio in their work. Will you, EACH, do what you can? If you secure more than one new subscription, that will balance those who are really unable to secure one, and then, too, there are premiums for extra subscriptions.

Will you help us? Will you help yourselves? Will you help other decorators? Will you? We mean YOU!

ANITA GRAY CHANDLER

PAGE EDITOR

7 Edison Avenue, Tufts College, Mass.



AT THE SIGN
OF THE
BRUSH AND PALETTE

*This is Ye Old Art Inn
where the worker of Arts and
Crafts may rest a bit and par-
take of refreshment.*

THE Boston Society of Arts and Crafts has a plan whereby distinctive costumes are to be worn by members at the business and social meetings of the organization, thus bringing more color into the gatherings and helping members to become easily acquainted. The crafts have been divided into twelve groups based partly upon the ancient Florentine Guilds, and a color has been chosen for each group. The craftsmen will have smocks of their special groups, with the mark of their craft upon the left arm. Members from each group have been asked to make designs for this insignia, made so that it may be stenciled, embroidered, or applied to the smock. Masters will wear dark blue gowns in addition to the smocks.

A list of the craft groups with distinctive colors for the smocks: Workers in Metal, Gray; Workers in Stone and Wood, Brown; Workers in Glass, Red; Workers in Leather, Tan; Workers in Textiles, Green; Makers of Baskets, Light Green; Makers of Books, Terra Cotta; Potters, White; Designers, Yellow; Architects, Blue; Photographers, Claret; Associates, Purple.

The accompanying illustration shows the white smock of the Potters, under which group the China Decorators are classed. All smocks are made after this pattern, adapted from a French peasant smock.

* * *

People have been crowding to the newly decorated gallery of the Boston Public Library for a month to see Sargent's panels and lunettes of the *Judaism* and *Christianity* sequence which were unveiled December 21, 1916. These murals bring almost to a conclusion one of the greatest art undertakings of modern times. In 1890 Mr. Sargent was commissioned by the Library architects to paint a pair of lunettes for the ends of the long narrow vault over the hall which gives entrance to special libraries, music rooms, and fine arts room. In 1895 the so-called Judaic Development was unveiled. Most people have become familiar with this through the oft-reprinted *Frieze of the Prophets*. In 1903 the *Dogma of the Redemption* was installed at the opposite end of the hall. The new paintings bring the older into a more comprehensive unity. There still remain a few panels to be decorated before the vast work is completed. Mr. Sargent has been working upon the newly finished paintings for ten years in his English studio. Last summer he came to Boston and personally superintended their adjustment. It was not uncommon to see him upon the scaffolding in overalls directing the work. The gallery has been called the little Sistine Chapel of Boston.

Next month there will be an illustration of some of these paintings which have already taken their place in the art world beside the murals of Raphael and Michael Angelo.

* * *

The prize winners at the biennial exhibition at the Corcoran Gallery of Art, Washington, were as follows: first William A. Clark prize of \$2,000 with gold medal, Arthur B. Davies; second Clark prize with silver medal, Ernest Lawson for his "Boat House, Winter, Harlem River;" third Clark prize and bronze medal, Hugh H. Breckenridge with "Nude and Still Life;" fourth prize, \$500 and honorable mention, George B. Luks. Twenty pictures were sold the first day, eight being purchased by the gallery.

* * *

The American Water Color Society exhibits at the National Arts Club, New York, from January 31, to February 24.



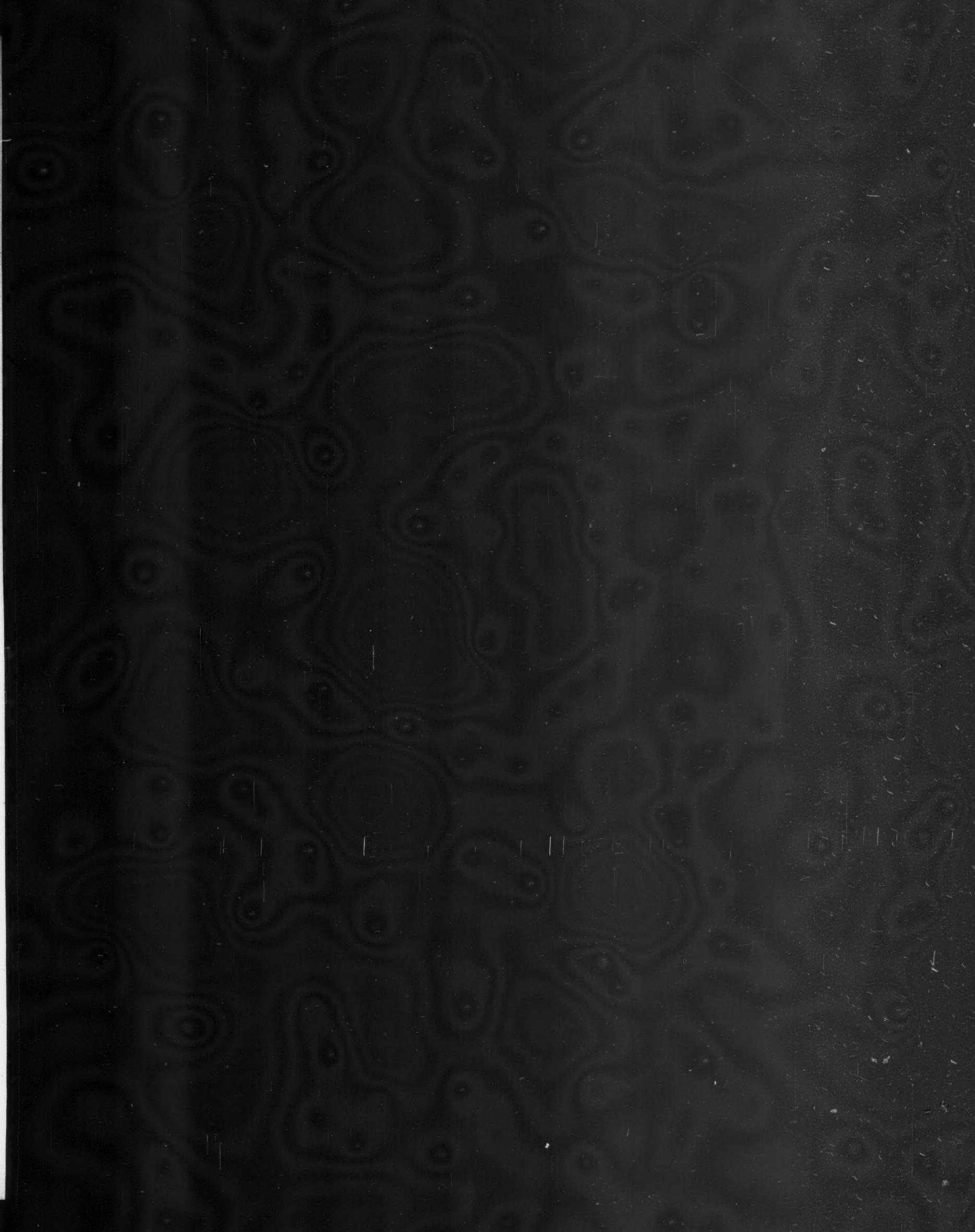
POTTERS' AND CHINA DECORATORS' FROCK
Adopted by Boston Society of Arts and Crafts. Photo by Melville Munro.

The ninety-second exhibition of the *National Academy of Design*, will be held March 16, April 22, in the Fine Arts Building, New York. Exhibits received February 28, March 1.

* * *

The catalogue of the *American Art Association* announces the following free view beginning February 9, at the American Art Galleries, Madison Square South, New York; "A very valuable collection of Antique Chinese Porcelains, Ancient Pottery, Carved Jade, Stone Sculpture, Antiquities, Paintings, and other rare objects to be sold by directors of the Chinese Ching Van Lee, of Shanghai. Sales on the afternoons of 15, 16 and 17."

Anita Gray Chandler







ENAMELED SEDJI SET—KATHRYN E. CHERRY

KATHRYN E. CHERRY

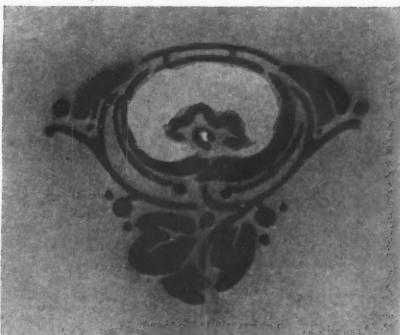
PAGE EDITOR

Marina Building, St. Louis, Mo.

SEDJI SET

Kathryn E. Cherry

THE dark space around the outside of the flowers and the dots, buds and small spaces in the design are Chinese Blue enamel. The larger dark space in the center of the flowers and all the leaves in the design are Grass Green enamel. Light space in flower is Jasmine and the small dark space in center of flower is Jonquil Yellow. The wavy line in the borders is Chinese Blue. The stem and straight bands are White Gold.



MEDALLION FOR SUGAR BOWL



BORDER OF PLATE



BORDER OF CUP



MEDALLION FOR CREAMER

MRS. HENRIETTA BARCLAY PAIST - PAGE EDITOR
2298 Commonwealth Ave., St. Paul, Minn.

AN OPEN LETTER

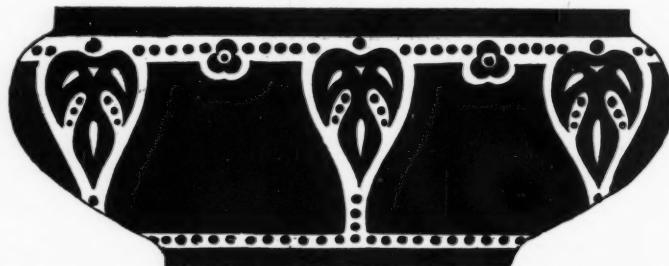
AMONG the many inquiries which have come to me as a result of my published lessons in *Keramic Studio* are some from little groups of Keramic students—not yet closely organized into clubs, who realize the need of instruction and who feel that they might benefit more by banding together for a definite course of study than by pursuing their individual efforts.

Some of these groups are already registered for the course in design and are doing satisfactory work, but for the benefit of others who are contemplating instruction or for some with whom the thought has not as yet become concrete I would suggest some of the practical benefits of concerted study. There are many isolated workers all over the country, who, not having the opportunity for personal instruction of Art School or Studio have availed themselves of the opportunity offered in my non-resident course in design. The results have in the main been most gratifying—we have demonstrated that the principles of Design can be presented and the exercises satisfactorily worked out on paper. We scarcely miss the personal contact in these lessons, so definite and intimate do they become. But how much more of benefit and of pleasure might some of these individual workers derive from the work if they could show their efforts with the criticisms to others similarly interested and discuss and compare results.

It is difficult to hold a large club together for a long period, but these little groups of three to six are not so unwieldy and we are having the best chats over our work and accomplishing results. Clubs and groups send fewer designs per member for criticism than do individual workers; but the combined lesson of the group makes a nice bunch of designs for all to look over and discuss and compare; and all get the benefit of the criticism of the whole, while the cost to each is much less than for isolated workers.

Every now and then I am confronted by a design in *Keramic Studio* from some of these students who, I know, have had no other instruction than the work of this course, and it always fills me with a glow of satisfaction. *Keramic Studio*, by putting these lessons in text book form has made it possible for me to reach and help many more than formerly and I have long felt that I could render more permanent service to *Keramic* students by trying to help them to

understand and demonstrate fundamentals, than by teaching the methods of applying decoration to porcelain. Design is another word for Creation, and an understanding of the laws of Design opens up a world of possibilities. It simplifies every problem, adds zest to life by opening the eyes to beauties to which we were blind. It is the answer to our questions, it substitutes knowledge for feeling, *order* for *chaos*, dignity for triviality, refinement for vulgarity. Is it not worth while?



BONBONNIERE

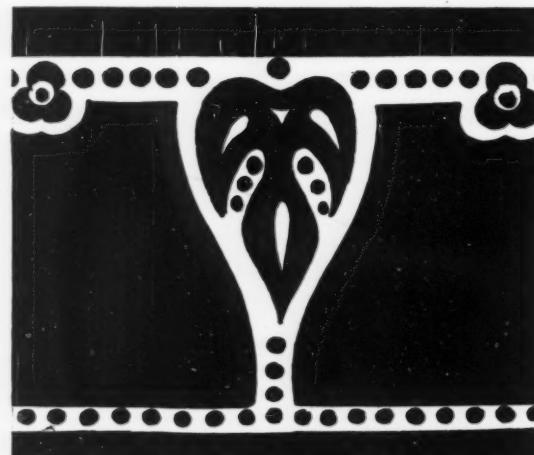
THE design is an all-over pattern made by combining two Persian units. Carried out according to the treatment given it will be effective and ornamental. In the treatment of bonbonnieres and all articles not intended expressly for the table we have more latitude than for those things which are strictly for table service. They may be considered as partly ornamental and give opportunity for elaborate and decorative patterns and liberty as to color. This, because there is to be but one of a kind—and the background and environment is usually quite different from those articles designed for table use. This is one of the places where we are on safe ground when adding our contribution to the present color carnival.

COVER

Ground, Old Ivory. Tulip shaped flowers, Persian Red. Stamens, Orange. Leaves to tulip shaped flowers, Emerald Green, New Green. Three petal flowers, Deep Blue. Leaves to three petal flowers, Rich Green No. 2. Centers three petal flowers, Orange. Centers in two lower flowers Orange and Green. Dots, Orange (Dark Yellow Green). Areas used as "fillers" Green No. 2.

BOX

Path, Old Ivory. Dots, Orange. Large flower units, Persian Red. Small flower units, Deep Blue. Centers, Green.



SECTION OF BONBONNIERE



HALF SECTION OF COVER TO BONBONNIERE

LOCAL ART NOTES

The Twin City Keramic Club held a most successful exhibit in December from the 4th to the 9th. The exhibit comprised the latest and best work of the club members besides a generous sprinkling of small salable articles. An interesting feature was the bowl competition. The bowl chosen was a medium sized Belleek Bowl and it was interesting to note the different treatment accorded by the individual workers. The jury selected Mrs. Arch Coleman's bowl for first award, Mrs. Lavel's second and Mrs. Reed's third, all three being comparatively new members. The result was particularly gratifying to all and encouraging to the newer members. The club is drawing to itself new members all the time and bids fair to become one of the strongest Keramic organizations in the country.

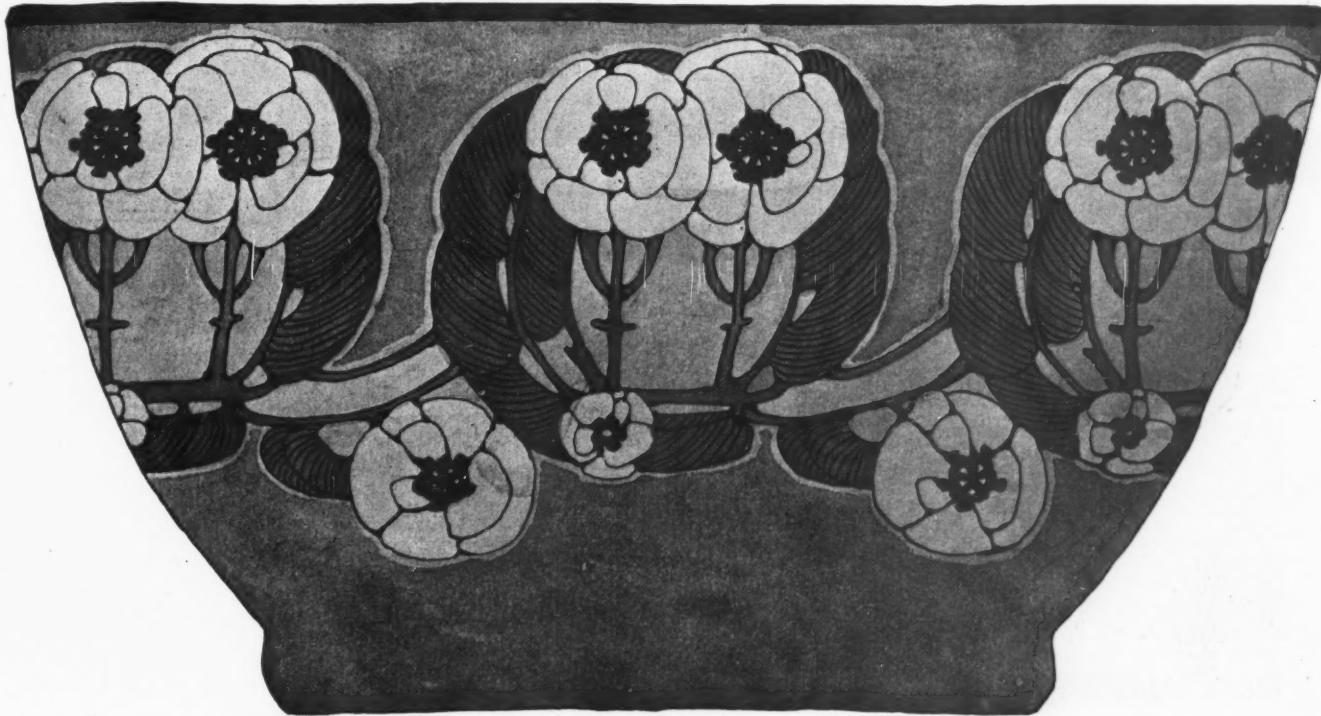
The December exhibit at the Minneapolis Art Institute comprised a selected exhibition of 350 items of contemporary French and Belgian painting and sculpture from the Panama-Pacific International Exposition. The institute has recently acquired an important collection of about five thousand (5,000) etchings, engravings, lithographs and wood cuts which ranks among the great collections of this country. It includes Rembrandt's famous masterpiece: "Christ healing the Sick" called the "Hundred Guilder Print."

In November the Institute opened to the public its new Egyptian gallery, which contains one of the most complete collections of Egyptian Art and curios in this country.

BOWL, YELLOW RAMBLER ROSE MOTIF

Mary F. Overbeck

TINT bowl with Ivory and fire. Flowers Pumpkin Yellow. Centers of flowers Violet for Grapes and Ruby. Leaves and band at the top of bowl Olive Green with Yellow Brown and Black. Background a lighter tone of same color as leaves. Outline all in Gold.



BOWL, YELLOW RAMBLER ROSE MOTIF—MARY F. OVERBECK

MAUD M. MASON - - - - - PAGE EDITOR
218 East 59th Street, New York City

FOR OUR INSPIRATION

THE group of beautiful old Persian tiles given this month for the inspiration of our ceramic workers, I have found a great source of joy. These photographs I took myself some years ago from a wonderful group of tiles in the South Kensington Museum in London. I know of no museum that has so much to offer the ceramic worker as has the Indian section of this one, it being crowded with beautiful examples of the ceramic art.

Every corner of these tiles is full of suggestions and the spirited movement of the lines conveys a sense of gayety and delight in pattern making that is fascinating. The light and dark of these designs is also very fine, the back-ground spacing

playing a very important part in the delightful whole. I hope they will give as much pleasure to others as they have to me.

* * *

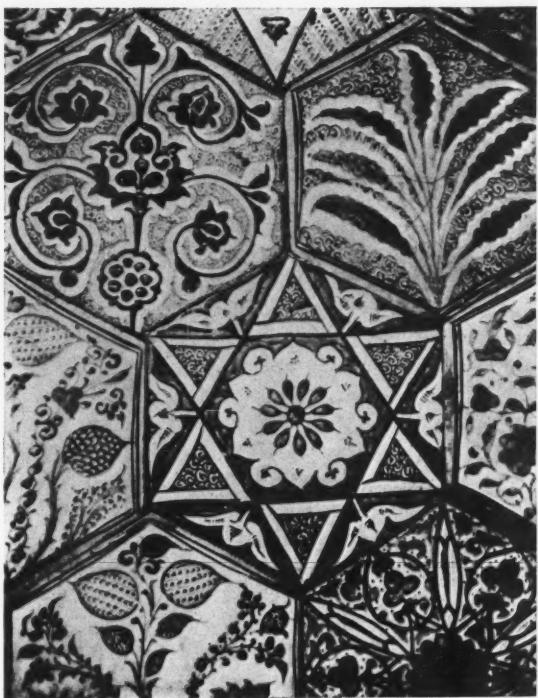
A late letter from Miss Mason says "This has been the best selling season that I have ever experienced in all my years of work in ceramics. This ought to be encouraging for us all."

PLATE, GRAPE AND LEAF MOTIF (Supplement)

IF the black background is used, first trace design and paint in background with best black paint. When dry it may be dusted with same color to strengthen it. Then lay enamels in smooth flat tones, for the greens using equal parts Mason's Emerald Green and Oriental Turquoise relief enamels. Grapes are Madder and Light Carmine enamels, equal parts. The Yellow is Orange enamel.



PLATE, GRAPE AND LEAF MOTIF



PERSIAN TILES IN THE SOUTH KENSINGTON MUSEUM, LONDON



FULL SIZE CENTER OF PLATE



MISS MAUD M. MASON

MISS Maud M. Mason's training as an artist commenced at the early age of eleven years. She received the usual academic training in drawing, and painting—in oil, water color, etc., and also prepared herself in a normal school as a teacher of design. All this transpired before she ever began to *paint* china, ("how she loathes the term now") and has formed an invaluable background for that and all her work.

The opportunity for making money as well as a love of beautiful things turned her attention in this direction. Then followed a steady grind for many years, when she worked like a slave but gained for herself great success in a financial way, still always seizing every opportunity of special study.

The work she was doing on porcelain fell so far short of her ideals, that for the sake of her own self respect and of course not being devoid of ambition, she determined that she could and would do something fine and something that would make her craft command the artist's attention. She has been credited with being the first decorator to join Mr. Dow's class and to come under his influence. She was fortunate in being a pupil of Mr. Dow for several years and always speaks with warm appreciation of the valuable training she had from him. She has worked beside with Mr. Wm. M. Chase, Mr. Henry B. Snell and Mr. Frank Brangwyn.

Realizing that constant teaching is not conducive to healthful growth either mentally or physically, for the past eight or ten years she has given all her summers to painting out of doors and also endeavors even during her busiest winters to paint in the studio. When she gets back into the swing of ceramic work after this interval, she finds it more absorbing than ever and works with renewed and refreshed interest and feels that she does better for the change of work and thought.

She is interested and active in many phases of art endeavor, being a member of the National Arts Club, (life member) an active member of the Mac-Dowell Club, Barnard Club, Municipal Art Society, The Pen & Brush Club, the Art Workers Club, National Society of Craftsmen, Boston Arts & Crafts and the Association of Women Painters and Sculptors of which

organization she has the honor of having been the president for the past five years. She has been active for years in the work of the Craftsmen and Ceramic Societies, and although she has been obliged to drop some of this work in favor of Association work, her interest is always with the Craftsmen. She was happy in receiving the Panama-Pacific Gold Medal for her small group of decorated porcelains, and she is constantly studying and working to develop her favorite craft. Her greatest interest is in disseminating knowledge of design and art principles and she has done real missionary work for the advancement of the cause of Ceramics.

One of her greatest pleasures and sources of satisfaction is the work she has been for some years doing in the Fawcett School of Industrial Art of Newark, N. J. The class there was the first attempt ever made to teach the principles of design and the practical decoration of porcelain hand in hand, in a large class and the results have surely justified the effort it has entailed. Another source of gratification is the fact that the pupils who used to come to study with her, or rather have her paint articles for them, now come to study design and make their own designs for the articles they decorate. Although she designs many articles for pupils, she encourages the former method of study and is meeting with great success in that direction.

—Adelaide Alsop Robineau.

NOTE BY MISS MASON.

"My sister Elizabeth has always been my right hand and my greatest help and inspiration. I could never have accomplished anything nor could I do the work I am accomplishing to-day but for her assistance; her unusually discriminating good taste and criticism is always at my command and she is always at hand to help me in my studio."



MRS. VERNIE LOCKWOOD WILLIAMS - PAGE EDITOR
 University of Pittsburgh Home Studio, 52 W. Maiden St., Washington, Pa.



PROBLEM FOR DECORATIVE FLOWER COMPOSITION

No. 1. Select plant form to be used as a motif having a simple structure.

No. 2. Either a circle or an oblong may be used as the inclosing form.

No. 3. Select center of interest—decide location: neither an exact center nor one far removed; also size and treatment of unit.

No. 4. Give careful attention to subordinate spots, their location and treatment.

No. 5. Note spots of interest in relation to hue, notan and chroma.

No. 6. The following "Golden Rules" may be observed in this problem as well as in others:

a—Avoid exact center and center lines bounding the composition.

b—Avoid corners and strong movement towards them.

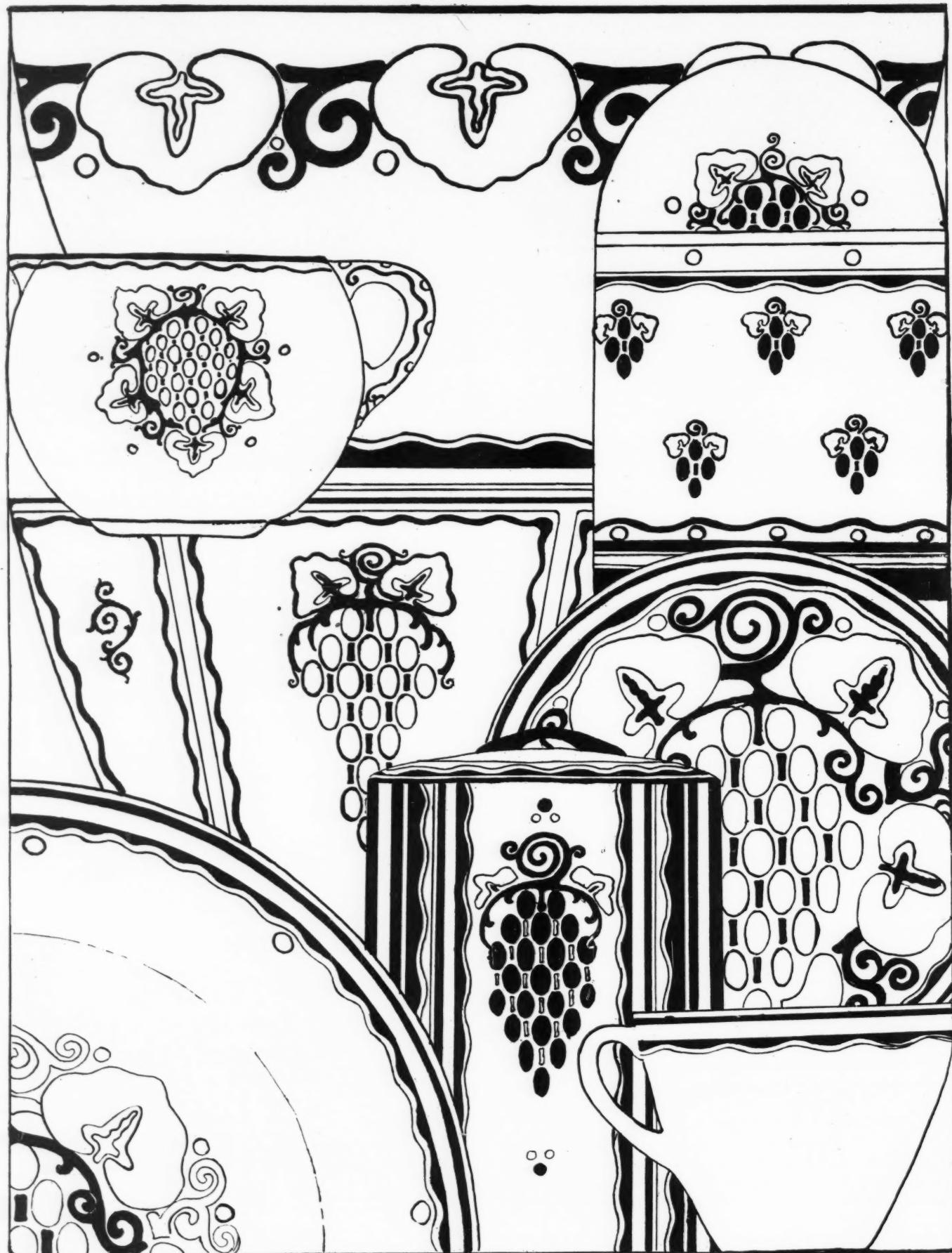
c—Break space strongly enough to give feeling of security.

d—Fill space well—without crowding.

e—Do not lose characteristics of plant form; emphasize decorative quality—not realism.

(Continued to page 170)





ADAPTATIONS OF THE COLOR SUPPLEMENT—MRS. ADELAIDE ALSOP ROBINEAU

DOROTHEA WARREN O'HARA
132 East 19th Street, New York City

PAGE EDITOR

GRAPE JUICE SET

Dorothea Warren O'Hara

OUTLINE with a pen entire design with Warren O'Hara Color Co.'s Dark Brown color. The leaves and ground are made of Green No. 1 enamel. The little flowers on the ground are made of Celestial Blue enamel with Light Yellow enamel centers. The skirt is made of Italian Pink enamel, the scallops on skirt are Light Yellow enamel. The dark part of girl's bodice is made of Celestial Blue enamel. Light part of sleeves is Light Yellow enamel. The little ruffles on sleeves are Celestial Blue enamel. The bow at the neck is made of Italian Pink enamel, also the dark part of head dress. The light part of head dress is made of Light Yellow enamel.



The boy's jacket is Celestial Blue enamel. The shirt is made of Reamhite, also the stockings. The trousers are made of Light Yellow. Bands at bottom of trousers, also ornament on side are made of Italian Pink. The boy's hat is of Italian Pink with Celestial Blue enamel bands. Hair and shoes of both girl and boy are made of Brown enamel, also the boy's girdle, and dark part of accordeon.

The large flowers in bouquet are made of Blush Pink enamel. The leaves of Green No. 1 enamel. The little dark flowers are Celestial Blue enamel. The paper around the bouquet is made of Reamhite enamel. The flowers growing at the sides are made of Italian Pink enamel for the light ones and Celestial Blue enamel for the darker ones. The centers are Light Yellow. The faces and hands have a very light wash of Old Chinese Pink. All the bands are made of Celestial Blue enamel.



The Keramic Society of greater New York offers the following courses at the American Museum of Natural History, 77th Street and Central Park West, New York City, on Wednesdays from 1.30 to 4.00 p. m.

Beginning with the first Wednesday in January, 1917, Mr. Fry will give a course of 16 lessons.

The work will be arranged in two parallel courses: one in which Design will be considered with especial reference to overglaze ceramics, the other one dealing with ceramics and kindred forms of handwork in their relation to each other and to the broad field of Table Decoration.

At each lesson both of these subjects will be considered, so that those interested only in Keramics, and others desiring to specialize in the study of Table Decoration, may all be kept continuously occupied.

This course is to be followed by an exhibition.



FULL SIZE MEDALLION

THE LINEN PAGE.

JETTA EHLERS

PAGE EDITOR

18 East Kinney Street, Newark, N. J.

ONE of the interesting ways in which the decoration of linens for the table may be varied, is by the introduction of lace. This may be used as a finish to the edge, in bands of insertion, or as an inset medallion. To be in keeping with the spirit of these things, any lace used should be handmade. For this purpose the filet is very popular at present. This may be the crocheted filet with which we are all so familiar, or the Italian which is made in quite a different way. Such very charming squares are to be had with all sorts of quaint animals and birds. The edgings and insertion are also very good. They are not what one would call inexpensive. However, if one wished to "plunge" a bit on a specially nice set, any money spent for this is well invested as it wears like iron. In the illustration is shown the cloth and a napkin of a four o'clock tea set which has these little filet squares inset. This set was made for a little lady whose name is familiar to most readers of *Keramic Studio*, but whose work as a ceramist has been swallowed up by the happy business of home and garden. It is rather droll that a fondness for pussy-cats is offset by a husband whose hobby is birds. So in this little set both find expression, pussy being bravely set forth in the tea cloth corners, with the little birdlings safe by themselves on the napkins.

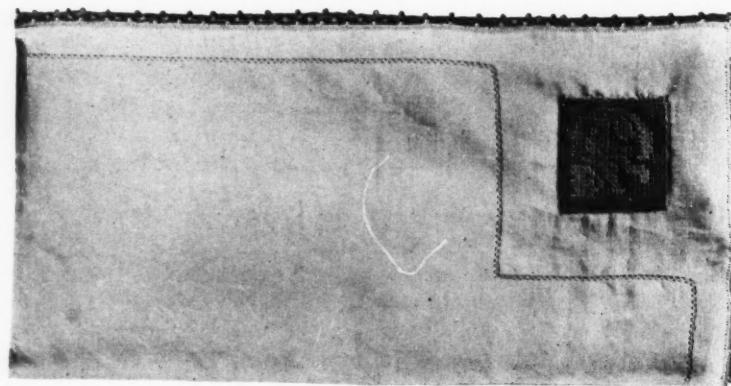
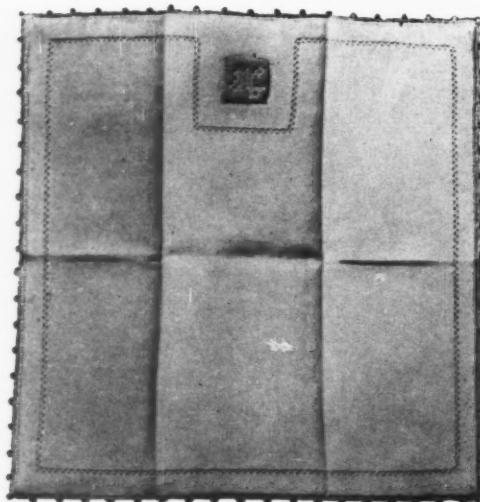
The Italian fagot stich was used in connection with the filet, and sewed to hold together the arrangement of the squares. In planning the napkins only one square was used on each. There were two reasons for this. Firstly, a limited number of the squares, which are not so easy to procure. Then too, the fact that the napkin was very small made it wise to avoid any overcrowding of it. The edge is the simplest single stitch crochet with a picot every tenth stitch. For this Barbour's oyster white thread No. 35 was used and a thread drawn about an eighth of an inch from the edge of the linen. The edge was then rolled and for convenience basted with a long loose overhand stitch. It is not absolutely necessary to do this, but time is saved in the end as the work is done with much greater ease. The drawn thread gives a good hold for the crochet. The squares were basted in place very carefully, and then overhanded on the right side with a very fine needle and number one hundred thread. The linen was then cut away from the back, leaving just enough at the edge of the square to roll back and overcast very finely. This makes a

very durable finish. The cloth is one yard square and the napkins were cut twelve inches. The linen used is the Old Bleach, one yard wide, and costing one dollar and a quarter per yard. The oyster white thread matches the thread of the filet squares, and makes a very pleasing contrast with the pure white of the linen. At the recent exhibition of the Arts and Crafts Society of New York at the National Arts Club, a very beautiful table cloth combining filet and linen was shown. This had an inset in the center of the cloth of a band of lace, in shape a square having an irregular edge on one side. The cloth was edged with a border of about the same width, having the same irregular edge. The lace was made of a fine thread and the linen was also of a fine weave, the whole effect being very lovely. Almost all the decorated china shown was displayed on specially designed linens, and there is no gain-saying the fact that in every instance it gave added charm to the china.

One came away from the exhibition having a sense of "completeness" in regard to this end of the show. A beautiful room for a child was one of the interesting things shown. On the shelves of a case for books and toys, stood some dishes for the use of the wee house-holder that would interest all ceramics workers.

There is so little to be had in the way of shapes for children sets which are at all artistic, that it seems high time our American potters were making something which we could use for this purpose. Imagine what fun could be gotten out of designing a set for nursery use with the linens, including bibs or aprons. The furniture of the nursery just mentioned was very quaint and charming and was painted, which is another field open to the wide awake worker. But we are getting away from our linen page!

A very beautiful cloth was on one occasion evolved from some narrow strips of handwoven Russian linen. This at first seemed rather useless as it was so narrow. A little study suggested a way which proved a very successful solution of the problem, and as some reader may have a like problem some day, a description may not be amiss. The Russian linen was the usual grey tone in which it comes, and was very narrow. To combine with this a lovely soft greyish yellow linen was used for the center strip. This was cut wide enough to give the necessary width to the finished cloth, and the strips of grey were used on each side. It was all joined with a simple insertion of crochet, a grey linen thread being used. The whole cloth had a tiny crocheted edge of the same thread. The napkins were made on the same plan, the center of the yellow linen, with a narrow grey band on two sides. These



also had the crocheted insertion like the cloth, but much narrower and were also edged the same. The whole set was most unusual and created a great deal of interest. A set could be made using a plain white linen for the center, with wide border of cross-barred linen. This could be joined with a crochet made of soft old blue thread, and the whole finished with a crocheted edge of some simple pattern. Napkins of the same would make a set most attractive for breakfast service. Use with this blue china with perhaps a snap of orange somewhere about it and surely no morning grouch could stand up against it. Ivory white with a border of pink, joined with simple bands of crochet, would make the daintiest sort of a set. For the napkins, reverse the order of things and have the pink in the center, with the ivory white for the borders. Any bands for this purpose should be of the simplest pattern. If one does this, the labor will not be so great that one need hesitate to start a set. Of course one takes on something of a task if elaborate designs are selected. Much better it is to choose the simpler thing, which in the end, usually wins out over the other in its more lasting charm.

* * *

Henry F. Farny, the celebrated Indian painter, died in Cincinnati, December 23, 1916, bringing to a close one of the most remarkable careers in contemporaneous American Art. His most famous works are, "Toilers of the Plains," "The Last Vigil," "Hiawatha," and "The Coming of the White Man."

CONVENTIONAL PANELS (Page 171)

F. K. Weisskopf

UPPER left hand section. Outline and dark tone in basket are Black. Light tones in basket and the two grey lines around edge of panel and small circles are oiled and dusted with 2 parts Dark Blue for Dusting, $\frac{1}{2}$ part Banding Blue, 1 part Ivory Glaze. Leaves are oiled and dusted with 1 Grey Blue, 1 Florentine Green. Dark tone in roses is 1 Blood Red, 1 Yellow Red, 1 Ivory Glaze. Light tone is 1 Albert Yellow, 3 Ivory Glaze.

Upper right hand panel. All mixtures of colors are same as in first panel. Outline and dark background are Black. Forget-me-nots and second center in the two large circles are Blue. Outer circle is red and the inner circle and the roses are Yellow. Daisies are white with red centers. Leaves are green.

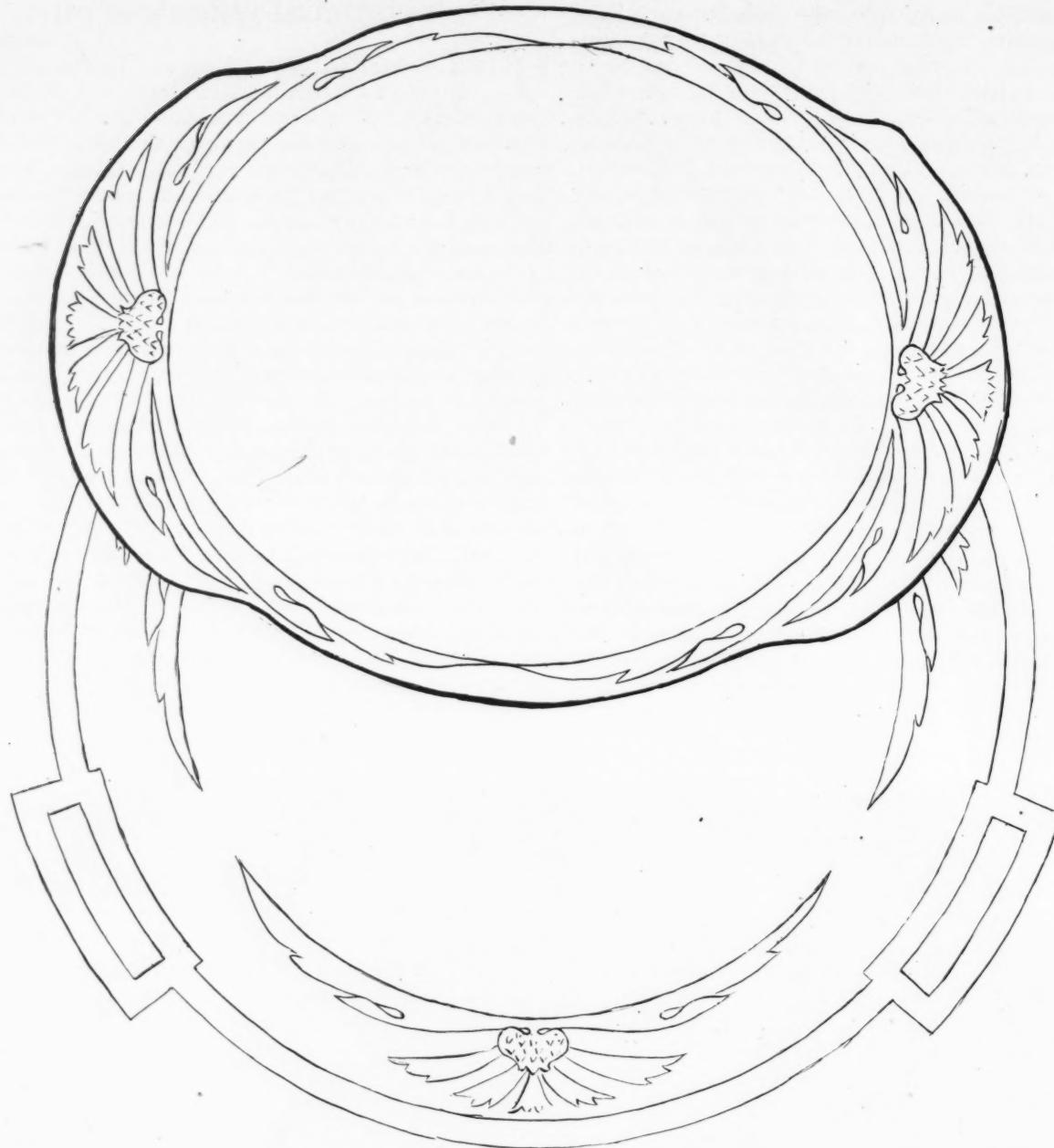
Lower left hand panels. Color mixtures same as in first panel. The outline, the stamen and dark color at lower corners are Black. Flowers are Water Blue. Leaves of the green mixture. Body and tips of tail feathers are Red and the wing and remainder of tail feathers are Yellow.

Lower right hand panel. Colors same mixture as in first panel. Basket outline, the heavy lines and bars around edge are Black. The flowers in corners and all of the same drawing are Blue. Remainder of flowers are Red and centers of all flowers are Yellow. Leaves, Green.

The design may be executed in enamels or dusting colors.



LEMONADE PITCHER, WHITE GRAPE DECORATION—DORRIS DAWN MILLS (Treatment page 170)



OLIVE AND MINT TRAYS—F. B. HERRINGTON

BEGINNERS' CORNER

JESSIE M. BARD - - - - - PAGE EDITOR
 Dickinson Seminary, Williamsport, Pa.

OLIVE AND MINT TRAYS

TRACE the design on the china according to directions given in the November magazine. Then outline the design with 2 parts Copenhagen Blue and 1 part Dark Grey. Mix these colors with painting medium. Apply it to the china with a No. 0 or No. 1 outlining brush with short hair. The outline should be as heavy as it is in the design and should be uniform in width. If it is heavier in some places than others it can be corrected by sharpening the end of the brush handle to a sharp point and the places where the color is too wide can be scraped until they are the proper width. Do not be satisfied until your outline is perfectly even, for a poor out-

line will ruin the appearance of the work. When the color becomes too thick to work with easily add a drop of either lavender oil or turpentine.

Second Fire—The petals of the flower are to be Banding Blue, a little Copenhagen Blue and a little Dark Grey. The calyx is Apple Green, a little Yellow Green and a little Copenhagen Blue. Leaves are 3 parts Apple Green, 1 Shading Green, 1 Copenhagen Blue and 1 Dark Grey. Prepare the paints (which should be powder colors) by mixing with Painting medium and if the color seems gritty or lumpy rub it through with the palette knife until smooth. Do not use too much oil, it seems to be the tendency among students to mix the colors too thin, they should be thick enough so that when they are put in a heap they will remain where they are put and will not flatten out or spread. If a color is too thin one cannot obtain a clear crisp color on the china and it will also gather lint after it is applied. Use a No. 4 square shader for this work, dip the brush in the color and then work the tip of the brush on

the palette until the brush is flat and the hair does not separate and the color should be evenly distributed in the brush and should be the tone that you wish for the china. If the color to be is rather light and delicate use very little color in the brush and if a heavy color is required take up more color in the brush. It is very important to have the color just right in the brush before applying it to the china.

Have a jar of turpentine before you and dip the brush in it occasionally and then press it against a rag so that it absorbs most of the turpentine, enough Painting medium should also be used in the brush to make the color work smoothly though care should be taken not to use too much or the work will become full of lint. Apply the color as evenly as possible, conventional work should be flat and of an even tone. While applying the color after you have put in a few strokes go back over it with a light touch just dragging the brush over the surface, this should be done with the very tip of the brush, the tip should not bend at all and the brush should be held very lightly in the hand so that it will almost drop from it, this gives an opportunity for a very loose light touch and blends the color together taking out all brush strokes.

The edge of the mint tray between the two outer lines is 2 parts Copenhagen Blue and 1 part Banding Blue. The dark edge around the olive dish is gold. Do not put this over the edge of the dish but just up to it as gold wears badly if it is in a place where it is handled much. The gold should be put on for both fires. If the colors do not come out just as they should in this fire they can be gone over with whatever it seems to need.

A SUGGESTION

Mrs. Bertha C. Cline

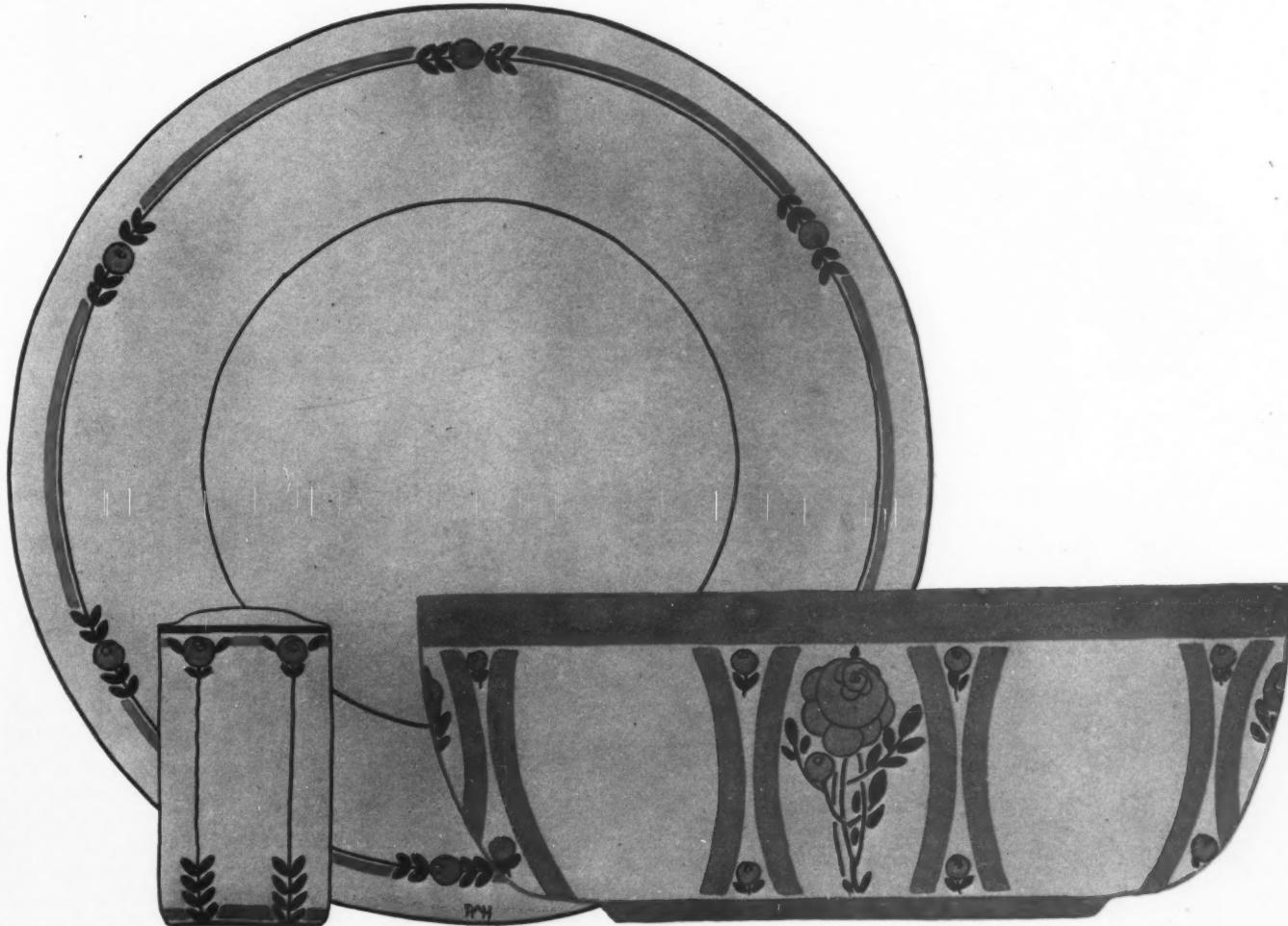
TO become a successful china decorator the qualifications of energy and industry are certainly necessary and a person intending to master this art should prepare for it by studying works on design, form and color.

To be an artist one should possess natural talent, love the work and have also the determination to succeed. When we know that the man that designs the winning sail-boats is blind, with eyes and brains we should certainly accomplish wonders in our chosen art.

The treatise on the subject of china decoration that I studied was "The teacher of china painting" advertised in your beautiful magazine. The book was Greek to me until I began taking lessons. No one in my town painted china so I went to another town. Between lessons I painted alone and thus practiced what I had learned from both teacher and book. I began taking lessons in September and sold about fifty dollars worth that Christmas. Although I paid it all out in express charges, materials, firing, etc., it helped me to learn and I did not sell any pieces painted with my teacher.

The color combination makes the piece beautiful as well as the design. I would advise taking more lessons and studying books and magazines pertaining to this subject and everlastingly "keeping at it," this will "keep the fire alive."

The heights by great men reached and kept,
Were not attained by sudden flight,
But they, while their companions slept,
Were toiling upward in the night.



MUSH BOWL, INDIVIDUAL SALT CELLAR AND PLATE—ALBERT W. HECKMAN (Treatment page 174).

KERAMIC STUDIO

ANSWERS TO CORRESPONDENTS

K. S. W.—I have tried firing glass that was painted with the ordinary over-glaze china paint mixed with soft flux, about 1-3 flux and 2-3 color. I heated the kiln until a red glow was just beginning to show and the result was, the paint came out an indistinguishable color and rubbed off. What paint shall I use?

2. Where can hat pins for painting be purchased? I have not seen them offered in any of the china catalogues.

1. Use colors for glass decoration.
2. All of the large firms carry the pins, they probably do not list them but if you write to them you will easily find them.

B. J.—What has caused the great falling off in china painting? The art stores and the studios show very little of it. Why is it so? It is an art that should be as enduring as time itself.

We do not think china has fallen off. The teachers seem to be as busy as ever. All things in the stores go to fads and that is probably the reason the stores are not exhibiting as much china but there seems to be about as much demand for china as usual.

B. J.—I have painted on a great variety of materials but I have met my Waterloo in dealing with parchment. It wrinkles and crinkles up in spite of all efforts. What will prevent this? What varnish is used on parchment and is parchment ever varnished before applying water colors? What black is used as a background?

We do not know. If any of our subscribers can answer this question, we will be glad to publish the answer. If parchment cannot be painted easily, the best thing to do is not to paint it at all.

THE BOOK SHELF

Anita Gray Chandler

The Arts in Early England, by G. Baldwin Brown. (E. P. Dutton Co.) Vols. III and IV. \$7.50 per vol. Descriptions of Saxon arts and industries in pagan times.

On the Laws of Japanese Painting, by Henry P. Bowie. (Paul Elder and Co.) \$2.50. Guide to the study of Japanese art with examples of Japanese painting.

The Russian School of Painting, by Alexandre Benois. Introduction by Dr. Christian Brinton. (Alfred A. Knopf.) \$4.00. Examples of modern Russian Art.

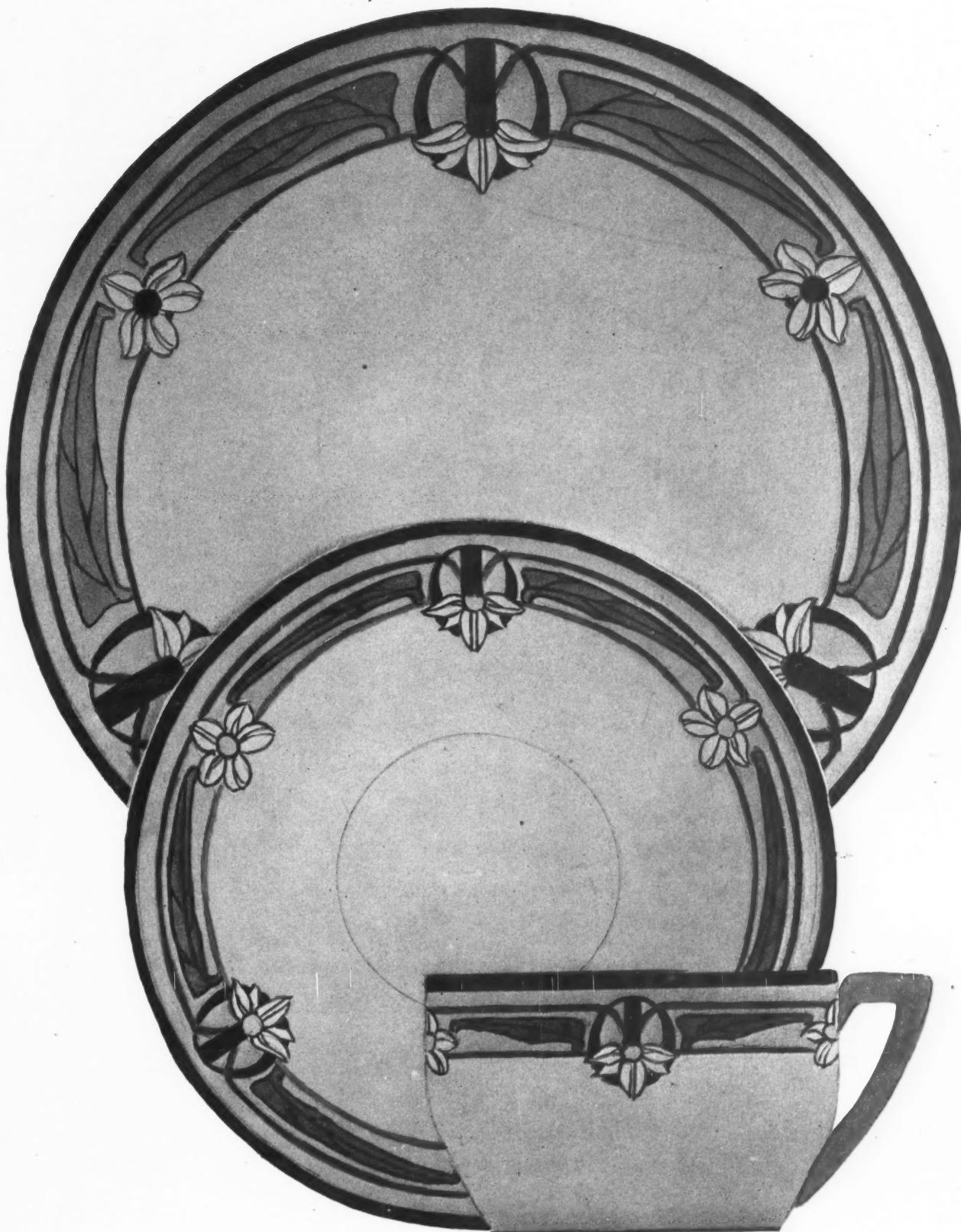
Handicrafts for the Handicapped, by Herbert J. Hall and Mertice M. C. Buck. (Moffat, Yard and Co.), \$1.25. Instruction in the crafts for those dependent upon their fingers for livelihood or amusement.



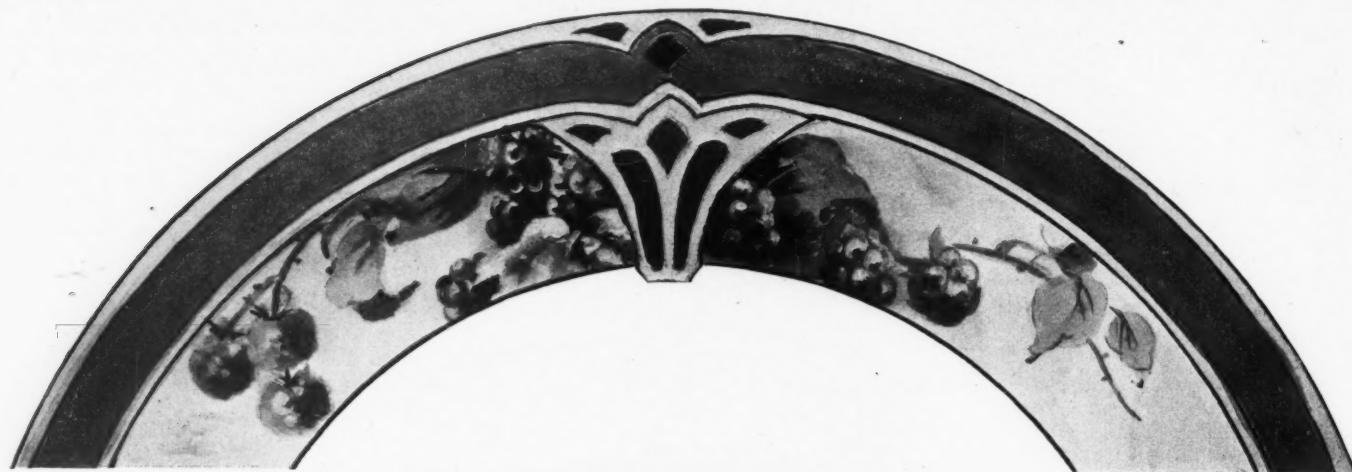
BORDER FOR DINNER SET—LILLIAN MILLER

OIL dark turn over part of leaf, the cap of the bud and the veining and dust with Water Lily Green. The lines in flowers and the bands are Green Gold. Center of large flower is painted with Albert Yellow.

Second Fire—Oil grey tone under the leaves and the vertical bar and dust with 1 part Mode and 2 parts Ivory Glaze. Oil leaves and dust with Glaze for Green. Retouch the Gold.



DINNER SET—LILLIAN MILLER



FULL SIZE SECTION 7 INCH PLATE



FRUIT PLATE, BLACK RASPBERRIES—JEANNE M. STEWART

After applying the black outlines in bands and conventional motifs paint in the design of raspberries in the following colors: Banding Blue, Stewart's Blackberry, Ruby Purple, Yellow Green and Lemon Yellow. Ordinary greens may be used in the leaves with occasional touches of browns and yellows.

After first fire apply background around berries using Ivory Yellow, Lemon Yellow and Stewart's Grey. The narrow bands are gold. The broad band Blackberry and the darkest spots in conventional motif Blackberry dusted on. Center of plate a very light tone of Ivory Yellow.

In third fire apply gold second time. Touch up outlines and any part of the naturalistic design that may need more strength.



The question is often asked how to obtain a matt finish to the painting and a subscriber sends the following method. "Remove the glaze with a 'China Eraser' first, being careful to just remove the glaze and not eat into the china as for etching. I have seen this done in bands and the effect is very beautiful indeed. In this way the painting has no glaze whatever and is very soft."—E. L. W.

LEMONADE PITCHER, WHITE GRAPES (Page 165)

Dorris Dawn Mills

FOR Grapes use Albert Yellow and Yellow Green on light sides with Brown Green and Shading Green for shadow with sometimes a touch of Deep Blue Green and Blood Red. Leaves Apple Green, Albert Yellow, Brown Green, Shading Green, Deep Blue Green and Blood Red. Stems Light Green shaded with Brown and Shading Green. Top Dark Green dusted on, and bottom Yellow Green.



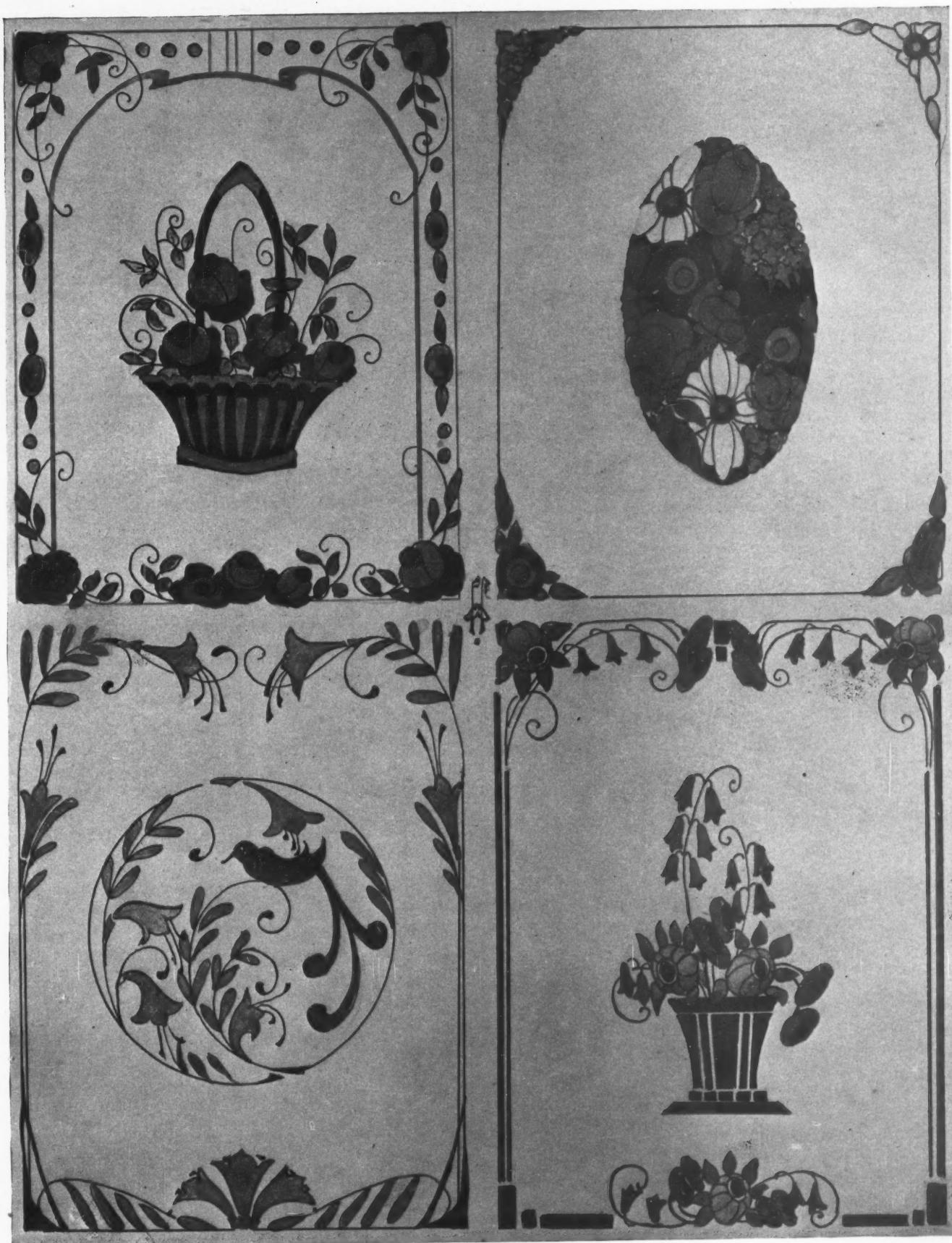
PROBLEM FOR DECORATIVE FLOWER COMPOSITION

(Continued from page 161)

No. 7. Treatment for finished problem illustrated in rectangular Satsuma vase:

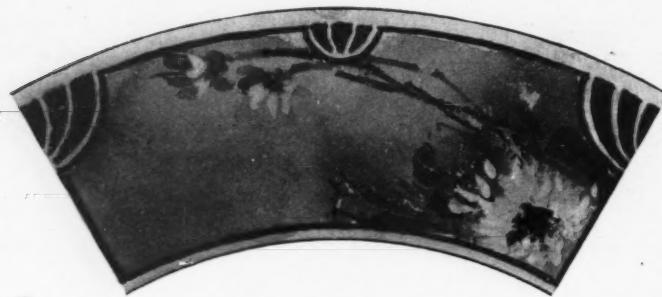
a—Outline design with black and capucine red. Light grey leaf of grayish blue enamel. Dark leaf dark blue enamel. Flower and spaces inclosing design green gold. Centers and stem of flower coral enamel.

b—Treatment the same for this panel with the exception of the flower: the dark spots are coral and remainder of flower green gold.



CONVENTIONAL PANELS—F. R. WEISSKOPF

(Treatment page 165)



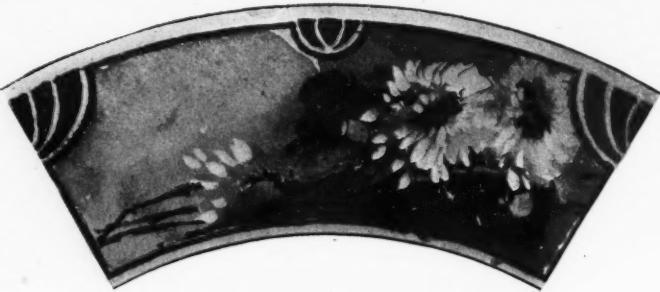
MAY E. REYNOLDS - - - - - PAGE EDITOR
116 Auditorium Building, Chicago, Ill.



MARMALADE JAR—RASPBERRIES

FIRST Fire—Outline the designs and bands without lining ink. Background tint Trenton Ivory. Paint in strawberries with Pompadour and Blood Red, with a touch of Crimson Purple in the deep tones, also a little Best Black. Shadow berries in Violet of Iron. Leaves in Yellow Green, Empire Green, Olive Green and Brown Green. Shadow leaves, veins and stems in Violet of Iron, Finishing Brown and a touch of Yellow Brown. Lay in Roman Gold in bands and design.

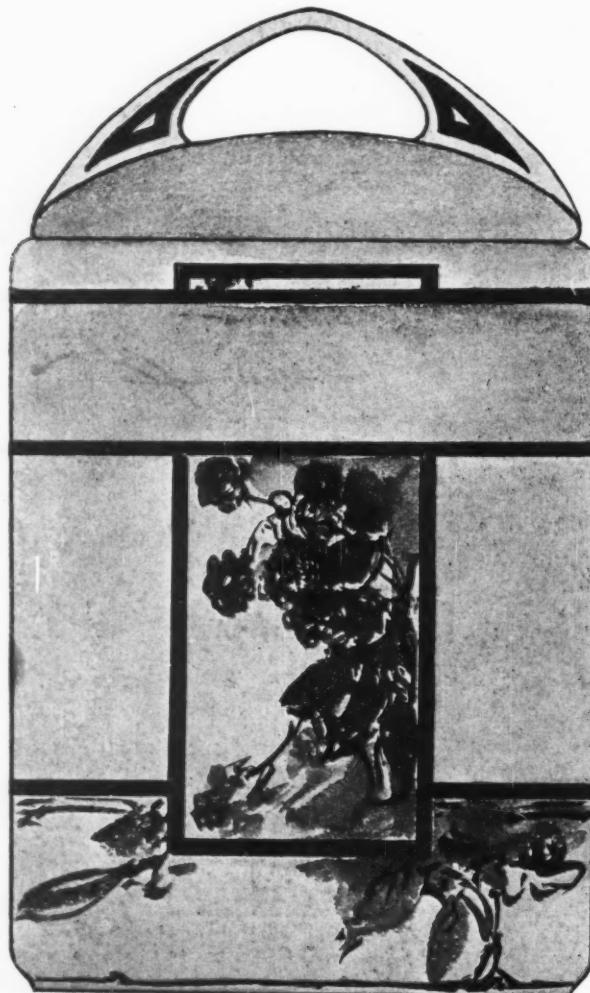
Second Fire—Retouch strawberries and go over the tint with Trenton Ivory if necessary, go over Roman Gold in bands and design.



SERVICE PLATE, GOLD DESIGN

FIRST Fire—Asters painted with Peach Blossom and Rose very light. Darker asters in Violet Color; use pure, obtaining lighter tones with thin wash of Violet color. Design in Green Gold.

Second Fire—Retouch Green Gold where necessary. Pink asters retouched with light wash of Peach Blossom, darker touches American Beauty, violet asters in Violet Color, and touches of Peacock Blue.



SMALL MOTIFS (Page 173)

W. K. Titze

NOS. I, II, III, IV—All dark lines and bands either green or Roman gold.

■ I—Grey bands, Glaze for Green; Grey bands in flower motive, Yellow Brown (light); center of flower motive, Yellow Red. Naturalistic spray in Yellow, Yellow Brown, Brown Green and Violet.

II—Grey bands, 1 part Violet of Iron and 1 part Rose; grey in flower motive, Light Cameo; dark, Blood Red. Naturalistic in tones of pinks, greys or violets.

III—Grey bands, 1 part Ivory Glaze, 1 part Mode; flower motive same as No. I.

IV—Grey bands, Copenhagen Blue; background in back of conventional rose, black; rose in white gold. Naturalistic spray in tones of white, greys, violets and Copenhagen greys and blues.

V—Basket and dark lines in Silver (liquid); flowers to be painted in pinks; grey bands in 1 part Glaze for Blue and 1 part Dark Blue for Dusting.

VI—All dark bands, lines, etc., in Green Bronze (antique); grey band in Mode; leaves in conventional motive and berries outlined in Roman Gold. Color, leaves 1 part Brown Green, 1 part Yellow Green; berries, dark, Mode; light, 1 part Cameo, 1 part Mode and 1 part Ivory Glaze.

VII—All lines in gold. Leaves, light, Yellow Green; dark, Shading Green; light berries, Banding Blue, dark berries 1 part Mode, 1 part Banding Blue and touch of Black.

VIII—All lines and bands, (dark) in Green Gold. Grey bands in 1 part Pearl Grey, 1 part Mode; outlines in conventional motive are Green Gold; light leaf in Moss Green, dark leaf in Brown Green; light grapes in Banding Blue, dark grapes in Mode.

IX—All lines, spikes and dark bands in Red Bronze Gold; grey bands in Chestnut Brown; cones in Yellow Brown.

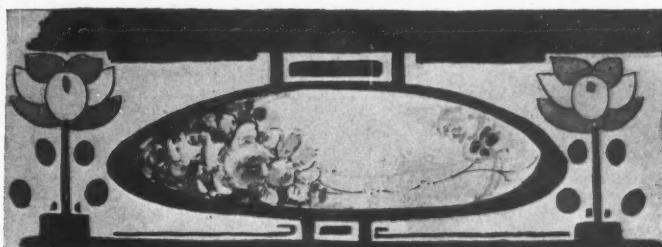
WALTER K. TITZE

210 Fuller Avenue, St. Paul, Minn.

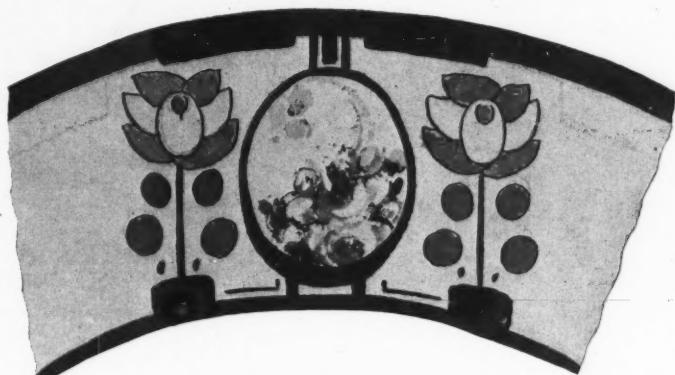
PAGE EDITOR

A REQUEST

I would be glad to receive suggestions in regard to designs, or information to be answered on my page in *Keramic Studio*, so that I may make my page as helpful as possible.



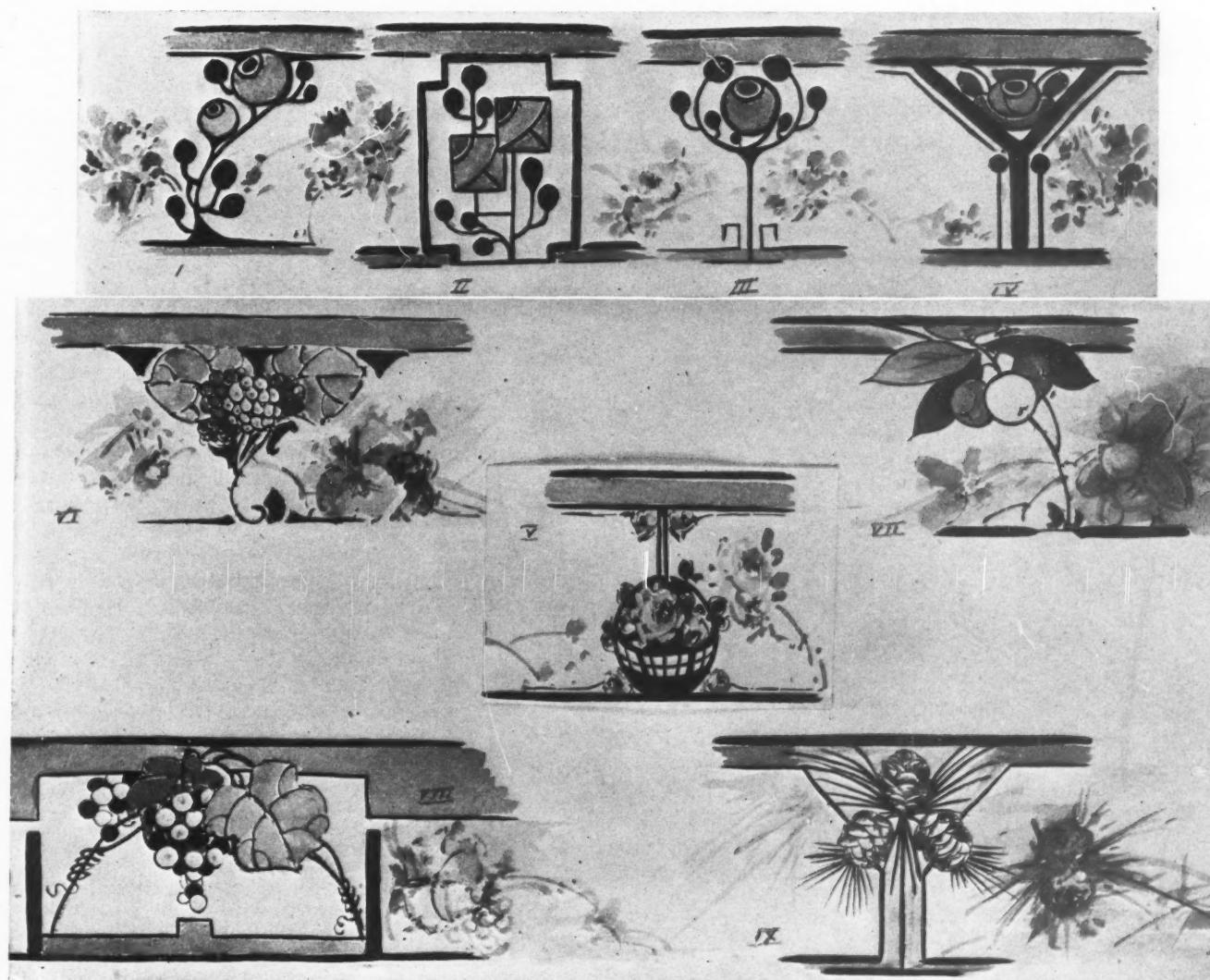
BOWL DESIGN



BREAKFAST PLATE DESIGN



BREAD AND BUTTER PLATE OR BOWL DESIGN

For Treatment see January number of *Keramic Studio*

SMALL MOTIFS—W. K. TITZE

(Treatment page 172)

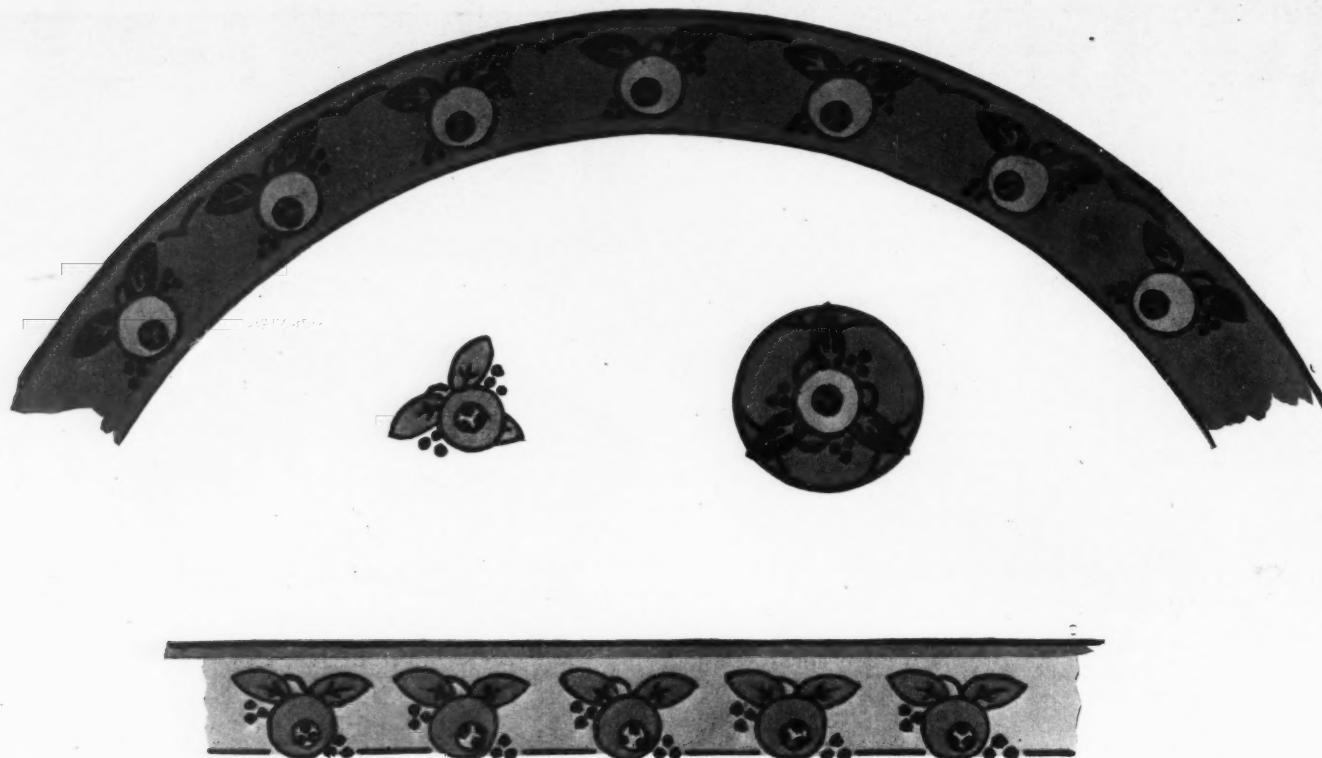
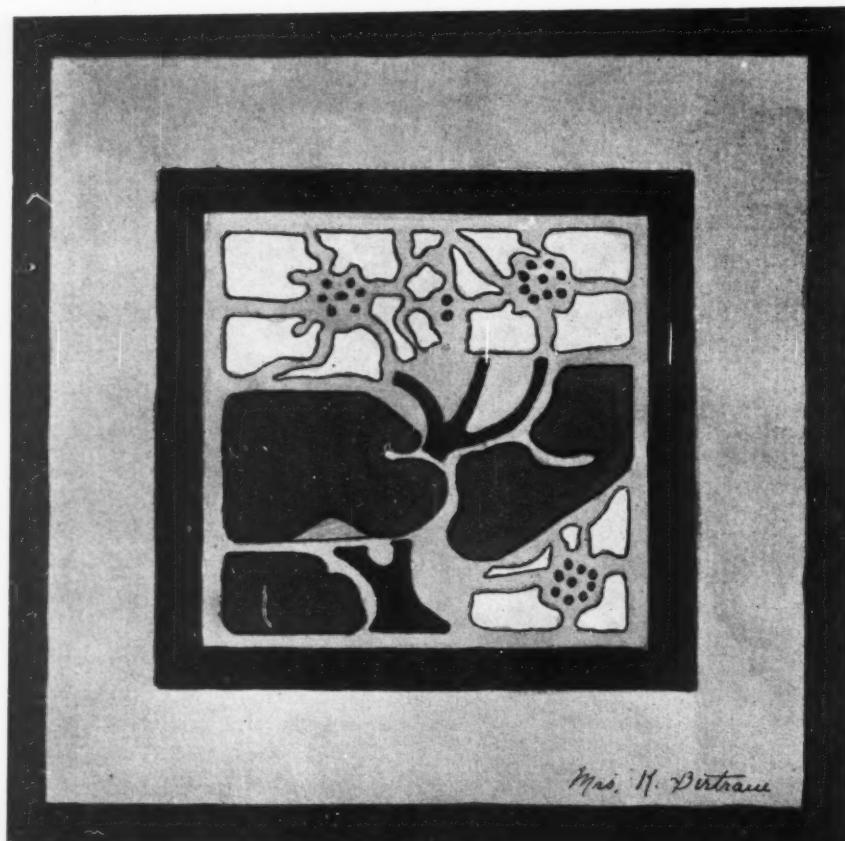


PLATE BORDER—MAY L. BRIGHAM

To be carried out in enamels. The two circles in Apples are Oak Brown Enamel. The large light space is Citron Yellow and the dots in the center and at the sides are Orange No. 3. Leaves are 2 parts Grass and 1 part White. Stems and bands are either Green Gold or White Gold.



TILE, COWSLIP

Mrs. Katherine Bertram

Oil over entire surface of tile, except flowers, and dust with 1 Grey Yellow, 3 Ivory Glaze. Second Fire—Oil outer band and stems and dust with Water Green No. 2. Oil the leaves and inner band and dust with Water Lily Green. Oil flowers and dust with 3 parts Yellow for Dusting and 1 part Pearl Grey. Paint stamen of flowers with Yellow Red. The outline is omitted in this design. The light part of large leaf is oiled and dusted with Florentine Green.

MUSH BOWL, SALT CELLAR AND PLATE (Page 167)

Albert W. Heckman

FIRST Fire—Paint in all the black parts of design with Green Gold and dust all the grey bands with Glaze for Blue.

Second Fire—Paint in the roses and bulbs with a flat wash of Peach Blossom and touch up with gold where it is needed.